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BLANPIED, JOHN W.

"*Unfathered heirs and loathly births of nature*": *Bringing History to Crisis in* 2 Henry IV *pages* 212–231

Shakespeare's English history plays deploy two mirroring planes of action—historical (the transference of the kingship from figure to figure) and dramatic (the displacement of the dramatizing impulse from play to play)—through a sequence of increasingly intricate, comprehensive, and self-knowing forms. The focus of this double action is the king, in effect both chief actor and surrogate playwright. Through his agency (passive or active) each new play comprehends the last as a wishful fabrication of the "real." *1 Henry IV* exposes Shakespeare's flirtation with imaginative tyranny in *Richard II*; *2 Henry IV* voices the crucial silences that allow Part 1's "natural" vitality. The double action of the histories reaches its culmination in *2 Henry IV* where Hal's too-easy and wishful acquisition of the crown becomes the form of the past that he must actively re-imagine in simultaneous offices of new king *and* playwright of that very action. The scene articulates the tensions and limitations of the entire sequence of histories. *Henry V* is the farewell to English history, a play of the passage to more remote and remotely inward places. [J.W.B.]

BOOSE, LYNDA E.

Othello's Handkerchief: "*The Recognizance and Pledge of Love*" *pages* 360–374

When Thomas Rymer jeeringly reduced *Othello* to the "Tragedy of the Handkerchief," he spoke with unwitting perception. Shakespeare radically refocused his source material on marital consummation and legal justice, the dual issues

which he then wove into the symbolic handkerchief. *Othello* is a play about a marriage, and the meaning of the highly visual "strawberry spotted handkerchief" lies buried in marriage customs still apprehended within the ritual consciousness of the Elizabethan audience. Depending on his audience to understand the traditional connections between strawberries and virginity, Shakespeare pointedly created a visual reduction of Othello's wedding sheets, the emblem of marital consummation so important to our understanding of this tragedy. The display of stained wedding sheets as proof of consummation has a long history in folk custom; it finds sanction in Deuteronomy 22.13–22. Deuteronomy defines the ocular proof of bridal virginity as the stained bridal sheets and prescribes judicial execution of a bride who lacks such evidence. Within Western religious law lies the rationale for Othello's final role as judicial executioner. The significance of the final act greatly depends upon the structured analogies linking handkerchief and wedding sheets—the sanctified act promising generation and the tragic act climaxing in literal death. As symbolic nexus, the handkerchief spans the major issues of the play: marital consummation, legal evidence, and murder perceived as judicial execution. [L.E.B.]

BRADEN, GORDON

riverrun: An Epic Catalogue in The Faerie Queene *pages* 25–48

The catalogue of rivers in Book IV of Spenser's *Faerie Queene* attempts simultaneously to satisfy the formal requirements for an epic and also to engage many of the poem's thematic issues and contribute to an important turn in the plot. The attention to names is a concern with the only form in which much of the past has survived, and rivers are an image of the flow of time. The relation between naming and flowing, order and mutability, is a major question in the poem; the catalogue is a culmination of suggestions that the two are somehow the same. The overruling of Proteus by Neptune immediately after the catalogue is an assertion of the separateness of order; it prepares for the ruthless and decisive activities of Book V. [G.B.]

BRILL, LESLEY W.

Battles That Need Not Be Fought: The Faerie Queene, *III.i*
pages 198–211

Despite the fragmentary state of *The Faerie Queene*, most critics are agreed upon the substantial unity of Spenser's poem. The assumption of its unity on every level of magnitude (book, canto, stanza, line) provides a powerful tool for interpreting its poetry. Book III, canto i, serves as an example of the insights such an assumption can produce. Though it has provoked widely differing interpretations, III.i seems straightforward to most critics, who stress Britomart's

visit to Castle Joyous and largely ignore the first part of the canto, her combat with Guyon. This treatment violates the assumption of the unity of the canto and oversimplifies our view both of the canto as a whole and of its second episode. The unifying concern of the entire canto is with the question of which battles are necessary and which are superfluous for the champion of chastity. Both her combat with Guyon and her entrance into Castle Joyous prove to be unnecessary acts. As she begins her quest, Britomart's first task lies in identifying necessary battles and avoiding pointless ones. The assumption that III.i is unified leads to the perception of its central theme. [L.W.B.]

DESSEN, ALAN C.

Two Falls and a Trap: Shakespeare and the Spectacles of Realism *pages* 291–307

The modern reader looking at Shakespeare's plays often unknowingly dons a set of spectacles compacted of assumptions about realism. Various kinds of Elizabethan evidence, however, suggest that a mixed mode of presentation not limited to the tenets of realism was taken for granted. Two scenes from Shakespeare involving physical falls can exhibit the dangers of our unexamined assumptions about realism. In II.iii of *Titus Andronicus* the fall of Quintus into the bloody pit can be meaningless if the theatrical emphasis is upon height and depth rather than upon the linked hands of the two brothers. Similarly, in IV.vi of *King Lear* any representation of height in Gloucester's fall can undermine Edgar's (and Shakespeare's) lesson for the old man (and the audience)—in part, an indictment of Albany's views in IV.ii. By viewing such falls through the spectacles of realism, we can be trapped into a distortion of Shakespeare's point and method. [A.C.D.]

GARBER, MARJORIE B.

Fallen Landscape: The Art of Milton and Poussin *pages* 96–124

Milton's Italian journey of 1638 brought him into contact with the same circle of syncretistic humanists and art patrons who were to influence the philosophy and iconography of the painter Nicolas Poussin, himself already resident in Rome. Poet and painter also shared a common indebtedness to Tasso's theory of epic and landscape in his *Discourses on the Heroic Poem*, and each established a system of aesthetic decorum based upon a similar theory of modes or genres. Moreover, an examination of the iconography and use of myth in Milton's major poems (principally "L'Allegro" and "Il Penseroso," "Lycidas," and *Paradise Lost*) and Poussin's mythological and biblical landscapes reveals striking similarities. Working at a time when landscape painting as a genre was just emerging in Europe, and when "ideal" or Arcadian landscape was being merged with

descriptive local detail, both artists were anthropocentric humanists who stressed in their work a kind of "fallen landscape," a post-Arcadian or post-Edenic period in which man's mortal and finite state was celebrated as the necessary prelude to grace. Their use of mythology is syncretistic, and draws strongly on Ovid's *Metamorphoses*; redemption for each is made possible through a kind of aesthetic transcendence, in which the iconic art object—poem and song for Milton, tomb and inscription for Poussin—functions as a symbol of man's earthly achievement which transcends time and death. Their great masterpieces, Milton's *Paradise Lost* and Poussin's *The Four Seasons*, are epic explorations of the transition from unfallen to fallen landscape in the life of man, and each ends with an intimation of the "paradise within." [M.B.G.]

GELLER, LILA

Spenser's Theory of Nobility in Book VI of The Faerie Queene

pages 49–57

Spenser agrees with general Renaissance opinion in valuing virtuous action over high birth; however, he disagrees in asserting high birth to be a prerequisite for virtuous action. To behave virtuously man needs providential aid, either in the general election implied in nobility or by special providence. In the real world, even the idealized pastoral world, the apparently base-born virtuous characters are really of high birth. Only in the fully ideal world of the Graces' dance is a humbly born maiden elevated to the regal position of a fourth Grace. The heroes of Book VI are severely circumscribed in their virtue and in the accomplishment of their heroic tasks. Indeed, their behavior is sometimes indistinguishable from that of the villains, and only their intentions separate the two. Because of the fallen state of man, only a higher being can truly judge the merit of individuals. Courtesy books that discuss the origins of nobility explain the hierarchical society of man as occurring despite the common origin from one couple because of forfeitures of nobility by Cain and later by Ham. For Spenser, nobility is a sign of God's favor, a manifestation of inward grace. [L.G.]

GOURLAY, PATRICIA SOUTHARD

"*O my most sacred lady*": *Female Metaphor in* The Winter's Tale

pages 375–395

In *The Winter's Tale*, Shakespeare uses "femaleness" to define the limitations of a masculine world of "reason," "justice," and power. Leontes' mysogyny is symptomatic of his fallen world of fact; an alternative "truth," associated with fertility, grace, and art, is offered by Perdita, Hermione, and Paulina. Educated by Paulina, Leontes learns to value those qualities symbolized by these women. Hermione, idealized after her death, becomes an icon, brought back to imper-

fect life by Paulina's "magic." When Leontes takes her hand, he reconciles his masculine order with the ambiguous powers of the women. The duality of Paulina's Neoplatonic magic is also the duality of the fallen world, of Venus, of art in general, and of the play in particular. In the world of romance, women's lust becomes fertility, charm becomes grace, and deceit becomes art. [P.S.G.]

HARVEY, NANCY LENZ, and JULIA C. DIETRICH
Recent Studies in the Corpus Christi Mystery Plays *pages* 396–415

This annotated bibliography (1945–73) delineates the major currents of criticism of the English mystery cycles. Recent studies of the origins of the cycles break with the evolutionary theory and argue for independent origins. Other works, by concentrating on imagery, typology, thematic unity, and iconography, demonstrate conscious artistry within individual plays as well as within the complete cycles. Staging and performance are perhaps the most recent areas to be argued in depth. The old stop-by-stop performance theory is now challenged by critics arguing for processional *tableaux vivants* and a single performance on a fixed stage or a system of multiple stages in a single grouping. Furthermore, recent examination of civic records indicates more sixteenth-century interest and production than has been conjectured. The greatest needs for further scholarship are those of new editions of each cycle and concentrated attention on an entire cycle rather than the individual plays. [N.L.H., J.C.D.]

HAWKINS, SHERMAN H.
Virtue and Kingship in Shakespeare's Henry IV *pages* 313–343

Much in the Elizabethan world picture suggests that it is virtue rather than primogeniture that makes a king. This evidence includes the humanistic myth that kings were first chosen for their virtue, the political practice of elective monarchy, and the moral ideal of the "true king." A tradition deriving from Justinian makes justice and fortitude the "king-becoming graces," and these form the dual theme of *Richard II*. But institutions of the prince maintain that kings must be educated in all four cardinal virtues so that their subjects will become good by imitating their example. Thus in *Henry IV*, Hal's education includes temperance as well as valor in Part I, and wisdom as well as justice in Part II. Traditional conceptions of temperance and wisdom inform the thematic patterns, structure, symbolism, and psychology of the two plays both in mass and in detail. The four secular virtues are completed by religion in *Henry V*. The "Henriad" thus forms an epic of kingly education like the *Cyropaedia*. Henry V combines the claims of blood and virtue, but he conquers France by reforming and inspiring England and thus it is the right of virtue that Agincourt miraculously confirms. [S.H.H.]

HEINEMANN, MARGOT

Middleton's A Game at Chess*: Parliamentary-Puritans and Opposition Drama* *pages* 232–250

We often assume that Crown and Court supported the Jacobean theater, while City and Puritans always on principle opposed it. This may be an over-simplified picture. The backing for Middleton's *Game at Chess* suggests that Parliamentary-Puritans would on occasion support and even sponsor a popular-theater play in order to influence political and religious opinion; and they had sympathizers among the Court nobility. But Royal censorship normally ruled out drama of this tendency. Only the exceptional division of power in 1624, with Prince and favorite opposing the old King's pro-Spanish policy, allowed Middleton's satire to run nine days to packed houses before suppression. Middleton's City connections were with active Puritans (including merchants competing with Spaniards in the West Indies), who did not disown him after the plan was banned. Court protection probably came not from Buckingham but from the Earl of Pembroke, Lord Chamberlain, who interceded for the players. Pembroke's opposition line over Spain and the Thirty Years' War was well served by the play; the censor was his kinsman, and his Parliamentary friend Rudyerd attended the performance. Pembroke was a patron of Puritans as well as dramatists, and his ally Archbishop Abbot apparently protected Thomas Scot, whose satirical pamphlets formed Middleton's principal source. [M.H.]

HILL, W. SPEED

Marriage as Destiny: An Essay on All's Well That Ends Well *pages* 344–359

An analysis of the familial basis for the marriage of Bertram and Helena reveals *All's Well* to be a play more coherent than has commonly been recognized. In the Countess they share a mother; both fathers, now dead, were ideal figures; the King is adoptive surrogate to each. But the marriage is *de jure*, not *de facto*. By restoring a King to life, Helena may secure a husband, but she cannot will her own impregnation. And although Bertram rejects the marriage, he could not have chosen better for himself. The romance plot, culminating in the bed-trick, validates the marriage by sublimating or disguising the individual wills of each partner. For Helena, self-abnegation succeeds self-assertion; for Bertram, betrayal becomes commitment. Despite the superficial element of compulsion, the marriage symbolizes an acceptance by each of their respective parental histories. In its working out of this rationale for the marriage, *All's Well* takes its rightful place among Shakespeare's other marriage comedies. [W.S.H.]

KERRIGAN, WILLIAM

The Heretical Milton: From Assumption to Mortalism

pages 125–166

Milton profited doctrinally, psychologically, and artistically from the mortalist heresy. His early poems suggest a temperamental discomfort with mortal severance. He often evokes the privilege of bodily assumption, an interest that may be associated with his desire to "see and tell" the secrets of heaven; he often solicits a double consolation, implying that in a just world some rest for the body would be found comparable to the rest of the soul. His formulation of the mortalist heresy, by presenting death as the illusion of instantaneous translation, solved to some degree this conflict between wish and doctrine. Old fascinations, such as assumption and metamorphosis, could therefore reappear in appropriate new contexts. Mortalism also dignified the satisfaction he derived from rituals of interment, for the corpse was far from a discarded shell in his heretical universe. Finally, the new doctrine invited a rearrangement of sacred history: the mortalist Apocalypse was truly a day of revelation. Mortalism, then, should be understood as confirming the eschatological emphasis of his three mature works. No trivial break with orthodoxy, this heresy was one of the ways that Milton prepared an inner unity commensurate with his literary ambitions. [W.K.]

KURIYAMA, CONSTANCE BROWN

Dr. Greg and Doctor Faustus*: The Supposed Originality of the 1616 Text*

pages 171–197

Since the publication of W. W. Greg's parallel texts edition of Marlowe's *Doctor Faustus*, Greg's textual theories have been widely accepted by editors and critics. Yet Greg's contention that the 1616 text (B) is closer to Marlowe's original work than that of 1604 (A) has never been established beyond doubt, and in fact we have good reason to question it. Two early Elizabethan plays, *The Taming of a Shrew* and *A Looking-Glass for London and England*, contain passages which suggest that some version of A was extant before 1591, and that its readings in the comic scenes are more original than those of B. In spite of its flaws, A is aesthetically superior to B in many respects. Finally, a fresh stylistic analysis of the scenes peculiar to B makes Samuel Rowley's partial authorship of B seem almost certain. It is therefore probable that B contains Rowley's revisions of 1602, as editors have suspected for years, and therefore has much less authority than Greg awarded it. The question of how *Faustus* should be edited remains (and should remain) open. [C.B.K.]

MOORE, JOHN W., JR.

Colin Breaks His Pipe: A Reading of the "January" Eclogue

pages 3–24

The "January" eclogue of *The Shepheardes Calender* initiates what the rest of the eclogues will develop and resolve. In the central event of the opening eclogue, Colin decides to break his pipe because poetry has failed to grant his temporal happiness. The pipe has failed to win Rosalind's love and approval, the highest form of anticipated earthly happiness. Her rejection throws him into despair or winter. When he prays to Pan and the gods of love for solace, they apparently ignore his plea for pity; the pipe has failed again. Since the gods and poetry have failed and rejected him, he rejects them and abandons his role as Pan's poet. The opening set of crises centers on the collapse of Colin's previously held values and expectations, the values of youth and spring, and his need to discover how to cope with winter. "January" initiates Colin's quest for the true Pan, for the true nature of happiness, and for an accurate understanding of the poet's functions as shepherd. This quest gives unity to the *Calender*. [J.W.M.Jr.]

OTTEN, CHARLOTTE F.

Milton's Haemony

pages 81–95

The criticism clustering around Milton's haemony has failed to take the botanico-medical tradition seriously. Since Milton's world regarded accurate botanical knowledge as a means not only of knowing God aright but also of reinstating Eden, it would have been unthinkable for Milton to have invented a plant. The herbals, efficient, wide-ranging guides to botany, pharmacy, and horticulture, contained detailed descriptions of thousands of plants, including haemony. Haemony is andros-haemon(y), the ancient plant which Dioscorides called androsaemon and which contemporary botanists called hypericon, St. John's wort, fuga daemonum, perforata, and androsaemon. Botanically, this plant fits haemony down to the last detail. Magico-medically, andros-haemon(y), stamped with the signature of the sun, was a solar plant capable of quelling the forces of darkness; its efficacy as a sorcerer-detection device to protect a virgin's chastity was universally acknowledged; and its potency as a demonifuge was established from antiquity by herbalists and theologians. [C.F.O.]

PATTERSON, ANNABEL

Against Polarization: Literature and Politics in Marvell's Cromwell Poems

pages 251–272

The current critical view is that Marvell's poems fall into three groups corresponding to three phases of his career: the subtle and ambiguous lyrics written by the detached poet-scholar who tutored Mary Fairfax; the political poems of

Cromwell's propagandist; and the satires of a disillusioned post-Restoration Member of Parliament. But the original edition of 1681 suggests no clear distinctions, and it resembles anthologies in the classical *sylva* tradition, which combine all sorts of exercises in epideictic. Viewed as part of this tradition, the two later poems about Cromwell deserve the same kind of scrutiny as the *Horatian Ode*. In fact the three poems reveal a continuous investigation of a central problem of epideictic; how does a poet deal with a figure so astonishing that he renders inadequate the traditional techniques of praise or blame? Whereas the *First Anniversary* quotes and rejects the topoi of Stuart panegyric in order to define Cromwell's uniqueness and essentially Republican role, the *Elegy* returns to tradition, including echoes of Lucan's *Pharsalia*, to demonstrate Cromwell's final submission to the cyclical patterns of history. [A.P.]

SAVAGE, J. B.

Comus *and Its Traditions* *pages* 58–80

Despite the considerable attention bestowed upon it, *Comus* remains an elusive work, its final intentions seemingly indefinite and problematic. Given sufficient understanding of the Renaissance literary and intellectual traditions of which it is a conspicuous example, however, *Comus* might prove a more accessible work. It is as a masque, dependent on the conventions dictated by the form, that *Comus* must be approached if its allegorical structure is to be defined. And it is as a mythic allegory of familiar Platonic tenets (a plausible supposition upon consideration of the *Phaedo*) that *Comus* must be understood if it is properly to be regarded in its intellectual context and if it may usefully be spared the austere Christian doctrine commonly imputed to it. Milton has created in *Comus* a self-consistent Platonic allegory of the soul, the principal concern of which is an ideal of the moral life and the point at which the moral life, fully achieved, transcends itself to be absorbed by the image of what it seeks. From this perspective, the notable interpretive cruxes upon which much criticism has broken down may possibly be resolved by reference to the pervasive Platonism that the masque quite consciously takes for its determining context. [J.B.S.]

SZANTO, GILLIAN

Recent Studies in Marvell *pages* 273–286

Since 1945 the historical approach to Marvell's poetry has come into its own. Wallerstein's *Studies in Seventeenth-Century Poetic* (1950), Legouis' *Andrew Marvell: Poet, Puritan, Patriot* (1965), and Leishman's *The Art of Marvell's Poetry* (1966) have stimulated critics to turn to political, poetic, and cultural traditions for an understanding of Marvell's purposes and effects. Recent full-length studies, notably those by Toliver (1965), Wallace (1968), and Colie (1970),

combine literary criticism with pertinent intellectual, theological, and aesthetic history. The search for a philosophical key to Marvell has been widespread; so far, Neoplatonism, Calvinism, baroque aesthetics, and European painting have yielded some explanatory hypotheses about the poetry. The canon and texts of the post-Restoration satires in prose and verse are attracting attention, and Marvell's connection with religious and commercial circles is another new area for study. In short, the present critical trend is to understand Marvell in terms of the culture of his period. [G.S.]

WILLIAMS, GEORGE WALTON

Fastolf or Falstaff · *pages* 308–312

The First Folio prints "Falstaffe" for the name of the historical Fastolf in Shakespeare's *1 Henry VI*; and although recent editors of the play have adopted that reading, Theobald's emendation to the form of the chronicles is to be preferred. In a play in which most names appear in several different spellings, the name "Falstaffe" is remarkable in appearing consistently (five times and three prefixes) in one spelling only. It is likely that a scribe or book-keeper working over the manuscript sometime after 1598 substituted the name of the popular comic hero for the name of the unknown found in the holograph. [G.W.W.]

From the anonymous *Calendrier historial* (Lyons, 1563), reprinted in *ELR* 5, p. 124.